

TOUCHE
—
HANDBOOK OF POINT LACE







Lace

HAND BOOK
Touche
OF
POINT LACE.



W. BARNARD, 119, EDCWARE ROAD, LONDON, W.



977
805
T72
1870
CHM

W. Wilson,
1218 Connecticut Ave.,
Washington, D. C.

THE
HANDBOOK OF POINT LACE;
WITH ILLUSTRATIONS AND DESCRIPTIONS OF
THIRTY-FOUR DIFFERENT STITCHES
AND
A SERIES OF DESIGNS

BY
VICTOR TOUCHE.
V.T.

FOURTH EDITION, CAREFULLY REVISED.

LONDON :
WILLIAM BARNARD, 119, EDGWARE ROAD, W.

(All rights of reproduction are reserved.)





PREFACE TO FOURTH EDITION.

THE rapid sale of the first three editions of this little Work is a gratifying proof that it has been appreciated by the public, and that the ability to make real English Point Lace is an accomplishment desired by more than a few. With the view of further assisting such ladies, the present Edition is offered. The little Work has been revised, and the Stitches are engraved in an enlarged form as simply as possible.

The Publisher of the present Hand Book has already issued a series of Designs upon leather ready for working, which embrace a very great variety of styles and adaptations of this truly elegant work, and it is his intention from time to time to issue others as they may be required.



POINT LACE.

THIS Lace, possessing the great advantages of durability and excessive beauty, is one of the most fashionable accomplishments of English as well as continental ladies, and is also one of the favourite varieties of Fancy Work now so much practised. It is adapted to almost all articles of ladies' dress, from the most costly to the simplest, such as Dress-flouncing, Collars, Parasol Covers, Sleeves, Trimmings for Children's Dresses, &c. This work has always been fashionable, and, from time immemorial, has been worn by the most exalted personages in every country, and has been prized by its fortunate possessors more highly than any other lace. Unlike other laces and most of the ornamental products of our day, Point Lace cannot be made by machinery, but must be the work of delicate fingers. As there are many different stitches used in Point Lace making, we have given drawings and descriptions of thirty-four, which will be found sufficient for all practicable purposes; so that a lady may, with patience, produce beautiful pieces of Point Lace, such as have, in many families, passed from generation to generation as heir-looms, and may, moreover, work to her own design, opening up a field for the display of taste and imagination almost boundless. There are added a series of Designs by an eminent artist, which it is hoped will be appreciated.

At the suggestion of ladies who have largely practised—and greatly admire this work—*Black Silk Braid* and *Lace Silk* have been specially prepared for making this Lace. The effect of this *Black Lace* is exceedingly rich, and is well adapted for trimming Black Velvet, &c. The general instructions for working are the same, and the same designs may be used.

MATERIALS.

The materials required for this work are :—

DESIGNS.

Evans' Point Lace Cotton
Taylor's Mecklenburg Thread
Thread Lace Braid
French Hand-made Lace Braids, of various widths
Linen Braid
Black Silk Braid

Black Lace Silk
Transparent Tracing Cloth
Liquid Indian Ink
Point Lace Needles
Scissors, &c.
Toile ciré
Point Lace Cord



GENERAL INSTRUCTIONS.

AFTER having selected the design you intend to work, trace it from the pattern on a piece of transparent tracing cloth with Indian ink (which may be obtained ready for use at any Artists' Repository), and one of Gillott's lithographic pens. Should the tracing cloth not be found sufficiently firm for continued working, tack it upon toile ciré ; then put on the braid by tacking it across with wide herring-bone stitches, which will keep it in place ; this is much better than tacking it in the centre, as is very often done, but which renders the edges full, and the lace irregular, greatly marring its beauty. When a curve or circle is required, slightly stretch the braid with the fingers to keep it the same width while arranging it according to the design, and holding it tightly while working it. It should be observed in cases of curves, the braid requires to be tacked on the outer edge first. In the inner side of the curve the braid will be found a little full ; it should be finely and carefully whipped, and then tacked down in the required form. To join corners, parts of leaves, angles, &c., tack the braid down on both edges, press it with the fingers to flatten it, and then continue as before, making as few joins as possible. Always carefully and securely fasten off both the ends of the braid and the thread ; the former by sewing over the same end and turning it under, the latter by working three or four tight button-hole stitches before cutting it off. In choosing the cottons, &c., be careful to select such as will be suitable for the size and strength of the work required. For lace for ordinary purposes, Taylor's Mecklenburg Linen Thread, Nos. 8, 9, or 10 for bars, and Evans' Point Lace Cotton, Nos. 30, 36, or 40 for the lace stitches. Some ladies prefer using Mecklenburg Linen Thread for all ; in that case Nos. 16 and 20 are most suitable sizes for the lace stitches. It may be added, if the spaces are large wherein the lace stitches are to be worked, a coarser size should be used.

The braids employed in the Point Lace making are various. Lace braid, linen, and French lacet are all used ; the first-mentioned being most suitable if a light and elegant lace be desired ; the linen braid for a rich heavy looking lace ; and Point Lace cord is now much used, greatly enriching its appearance.

THE DESIGNS.

The Designs are drawn the full size for working, and will be found suitable for a variety of purposes. The description and illustrations are herein given of each of the stitches employed in the designs, as well as the directions for working ; any of the other stitches may be substituted, according to the worker's taste. The braids are also drawn of the exact size required.

The materials for any design may be obtained at Wm. BARNARD's Needlework Repository, 119, Edgware Road, London, W.



POINT LACE STITCHES.

No. 1.—BRUSSELS EDGING



Is the name given to a continuation of button-hole stitches, not, however, close together. There should be a little space between each, as will be seen in our illustration; the distance should be the $\frac{1}{12}$ th of an inch ; the thread must be left loose, so that a small loop is formed on every stitch.

No. 2.—VENETIAN EDGING.



Work this stitch similar to the previous one, with one exception,—there must be four tight button-hole stitches in every loop. This stitch and the Brussels Edging must be commenced at the left side, and worked to the right.

No. 3.—LITTLE VENETIAN EDGING.



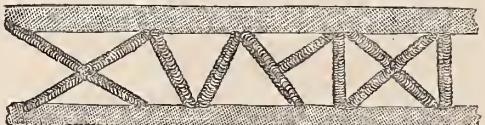
This is also a similar stitch to the Brussels, No. 1, but in this case every stitch is firm. Make a succession of button-hole stitches, with one tight stitch in every loop.

No. 4.—SORRENTO EDGING.



This stitch is not worked at equal distances, as in the three preceding, but with one stitch every eighth of an inch, and one every sixteenth of an inch distant. It is worked in the same way as the "Little Venetian."

No. 5.—VENETIAN BARS



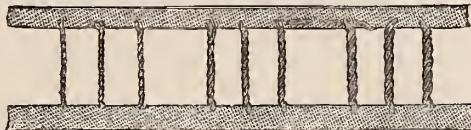
Are lengths of thread of two or more thicknesses, according to the size required, and *covered* with button-hole stitches as thickly as they can be placed in succession. To do this, make a straight line across the space allotted to this stitch, and cover it closely with button-hole stitches; pass the thread to wherever the next bar is required, and proceed as before. Venetian Bars form a suitable groundwork when the design is chiefly composed of flowers and leaves.

No. 6.—EDGED VENETIAN BARS.



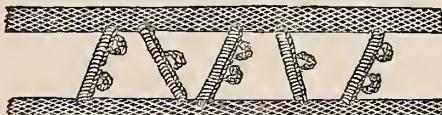
A description of these bars it is scarcely needful to give. They are constructed simply by working either of the first four edgings on bars, made in precisely the same way as the Venetian Bars.

No. 7.—SORRENTO BARS.



To work these, pass the cotton from left to right, securing it firmly at both ends; then twist the needle round the cotton bar thus formed as many times as you well can, and attach it to the place where you commenced.

No. 8.—DOTTED VENETIAN BARS



Are worked like the Venetian Bars, but, after every fifth or sixth stitch, leave one loose, and upon it work three or four button-hole stitches. These Dotted Bars form the richest groundwork for Point Lace generally.

No. 9.—RALEIGH BARS.



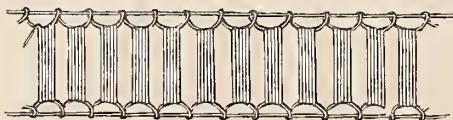
Commence making a Venetian Bar; but after every eighth or tenth stitch put the needle into the top of the last stitch worked, and twist the left hand cotton of the loop thus formed round the needle five or six times; pull it through, and pass the needle again into the last button-hole stitch, and continue.

No. 10.—POINT D'ALENÇON



Is worked in a similar manner to the ordinary herring-bone stitch; the needle should, however, in most cases, have the cotton twisted round it twice or oftener, according to the space and strength of the work.

No. 11.—ENGLISH BARS.



These bars are very useful for filling up any space between two pieces of braid that are edged with either Brussels or Venetian edging; they are worked by passing the thread from side to side through two opposite loops or stitches. Care must be taken that the needle passes from the under side of one stitch and the upper side of the other.

No. 12.—ENGLISH ROSETTE.



Begin by making Sorrento Bars across the space from side to side, then commence from the centre by passing the needle under and over the alternate threads until the proper size is obtained; fasten off by passing your needle round the last bar and into the braid with two or three button-hole stitches. Our engraving shows three bars,—four or more may be put; it slightly increases the amount of work, but makes it handsomer.

No. 13.—SPANISH POINT.



Fasten as many threads of soft cotton on your work as may be required for the design, to give the work a massive or raised effect; then work from side to side with button-hole stitches, which must be worked close together and quite smooth. The edge may be finished as occasion requires with No. 8 or 9.

No. 14.—BRUSSELS LACE.



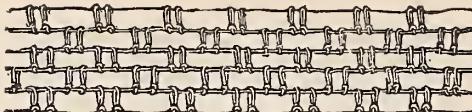
As this is one of the most useful for filling in, a little practice is necessary to make the work look even and nicely done. It simply consists of button-hole stitches placed at little distances from each other, and worked backwards and forwards until the required space be filled.

No. 15.—VENETIAN LACE



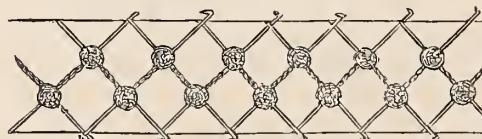
Consists of a number of rows of Venetian edging (all of which must be worked from left to right). In order to do this, when one row is complete, pass the thread across the space to the left side again, and continue the Venetian stitches, working the straight line of thread *in* with the stitches of previous row.

No. 16.—SORRENTO LACE.



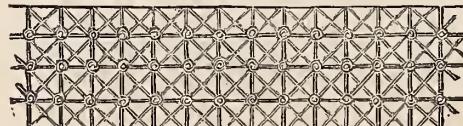
This grounding may be worked both ways, the same as the Sorrento Edging. In the second, and all succeeding rows, care must be taken that the longer loop should be placed over the two shorter stitches of preceding row.

No. 17.—ENGLISH LACE



Is made by filling a given space with threads crossing each other at right angles, about the eighth of an inch apart. When all are done, commence making the spots by fastening your thread to the braid, and twisting the needle round the thread until you come to where the first threads cross each other, then pass your needle under and over the crossed threads until you have a spot sufficiently large. It is an improvement to make the centre dot large, and gradually work them smaller to the outer edge, or the reverse.

No. 18.—OPEN ENGLISH LACE



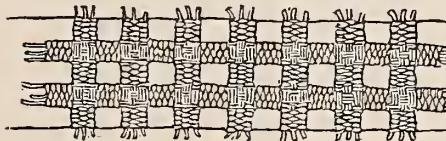
Is made in the same way as the last, with the exception that four threads cross each other, and the spots are only placed where the four actually cross. This has a very beautiful effect if the horizontal and upright threads are considerably coarser than the other two.

No. 19.—HENRIQUE LACE



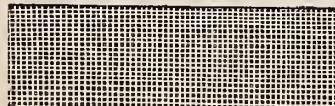
Is worked by fastening the thread very firmly on the braid with one or two button-hole stitches, then pass the needle to the opposite side, and fasten it again in the same way ; pass the needle round the first thread until the two threads appear one, fasten off at the place you commenced from ; take another thread about the twelfth of an inch from the first, twist it twice round, and darn a spot on the two threads, twist six or seven times round and make another spot, and repeat to the end. Make all the lines in one direction before commencing the opposite, and be very careful to let all the dots fall evenly one under another.

No. 20.—CORDOVAN LACE



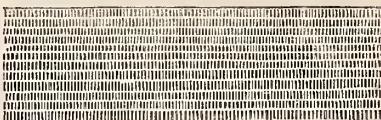
Same as Henrique Lace, but with three threads instead of two.

No. 21.—VALENCIENNES LACE



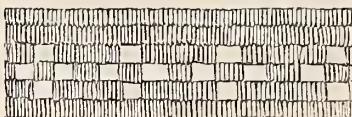
Must be worked very firmly with a number of threads, straight across the space very closely, then, in the opposite direction, commence darning evenly : when finished, it should resemble the finest cambric. This is best for *small* spaces.

No. 22.—FOUNDATION STITCH



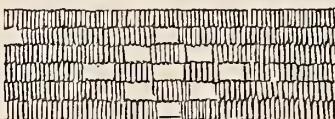
Is the regular button-hole stitch worked as closely as possible, the thread is taken from right to left across the space, to form a bar, which is then worked from left to right with Brussels edge, very closely; each stitch is worked between two of the stitches in the row below it, and requires great nicety in working.

No. 23.—CLOSE DIAMOND.



In commencing this lace, let all your threads be placed one way at about the tenth of an inch apart; commence darning, by passing your needle under and over the cross threads, leaving spaces as shown in our engraving. This is a very useful lace for filling large openings.

No. 24.—OPEN DIAMOND



Is done in the same way as the last.

No. 25.—BRUNSWICK LACE



Is done in the same way as the two former.

No. 26.—ESCALIER STITCH.



Work nine button-hole stitches close to each other, miss the space of three and repeat to the end of the thread in the second and all succeeding rows, commence them three from the end, and it will bring your open space as in the engraving.

No. 27.—ANTWERP LACE



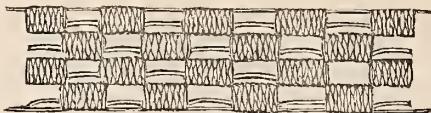
Is worked similar to the last, leaving the space of four stitches open, work four button-hole stitches, leave the space of four, work twelve, leaving the space of four, work four and repeat, in the next row work twenty, leave the space of four, work twenty, and repeat to the end.

No. 28.—CADIZ LACE.



In the first row work six close button-hole stitches, miss the space of two, work two more, miss two, then work six and repeat, in the second row work two over each space on the row already done, and miss each part where stitches are worked, the third row will be same as the first, repeat alternately.

No. 29.—FAN LACE



Is worked alternately with six close Brussels stitches, missing the space of six alternately; next row work five button-hole stitches on the top of the six close stitches of previous row, leaving the spaces as in the engraving; third row, same as first, only reversing the spaces.

No. 30.—BARCELONA LACE



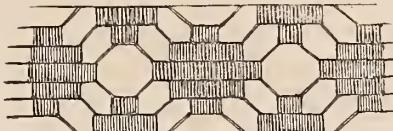
Is like the Sorrento edging in the first row, the second row has four tight stitches worked in the wide space, the third is the same as the first.

No. 31.—SPOTTED LACE.



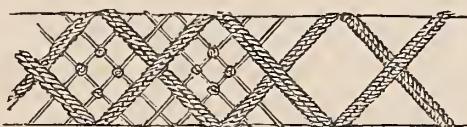
Work two close button-hole stitches, miss the space of six, work two and repeat; each row is the same,—this is very beautiful if worked evenly.

No. 32.—OPEN ANTWERP LACE.



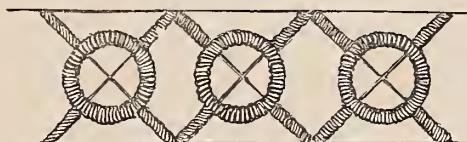
Work eight Brussels stitches close together, miss one, work eight and repeat to the end, work five over the eight, two close on the loop and repeat; in the third row, two close over the five, and five close over the two, repeat; fourth row, five close stitches over the two, and two over the five. These are all the rows required to form the pattern, and must be repeated to fill the space required.

No. 33.—VENEZIAN SPOTTED LACE.



This lace is well adapted to fill large spaces; it is a series of diamonds of Venetian bars, crossing each other alternately; in each opening there are four spots of English lace worked.

No. 34.—MECHLIN WHEELS.



Work Venetian bars across the opening at regular distances, crossing each other at right angles, then work, as in English lace, a circle, but leave your thread very loose, after passing four or five times round, proceed to cover all four with close button-hole stitches, run your thread to the next cross, and work in the same way.

This is as far as we need to go with the Point Lace stitches; their variety is almost countless, but those we have chosen are the most generally useful, and by a little careful consideration any lady may be able to work the most beautiful Point Lace.



MATERIALS

FOR

PONT LACE MAKING.

Evans' Point Lace Cotton	4/6 per doz. reels.
Taylor's Mecklenburg Thread	4/- " "
French Lacet Braid, in every width, from	3/- " pieces.
Thread Lace Braid	2/- and 2/6 per piece.
French Hand-made Lace Braids, various widths	4/-
Linen Braid	16/-, 18/-, 10/-, and 1/- per skein.
Point Lace Cord	1/- " "
Point Lace Needles	16/- " packet.
Transparent Tracing Cloth, yard wide	2/6 " yard.
Toile ciré, yard wide	6/6 " "
Indian Ink	1/- " bottle.
Finely Pointed Scissors	from 1/- to 3/- " pair.
Boxes of Materials	12/6 to 21/- each.
Black Silks and Braids specially prepared for making this Lace.	/8 per reel.
Black Lace Silk, three sizes	1/-, 1/6, and 2/6 " skein.

WILLIAM BARNARD,

ARTISTIC NEEDLEWORK REPOSITORY,

119, EDGWARE ROAD, LONDON, W.

HANDSOME CASES OF MATERIALS FOR THE ABOVE WORK FITTED TO ORDER.



MECKLENBURG LACE.



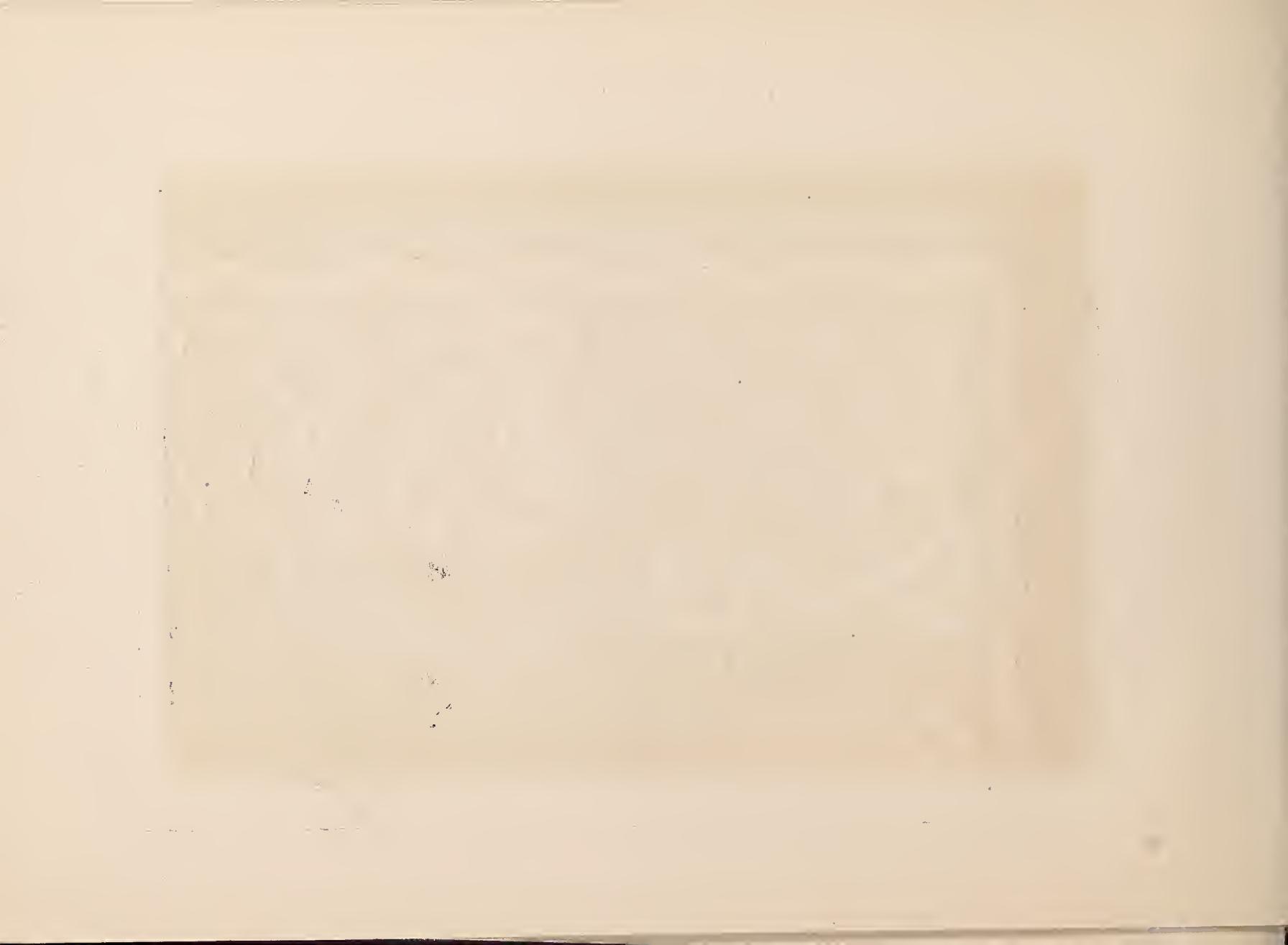
No. 1.



THE COPENHAGEN HANDKERCHIEF BORDER.



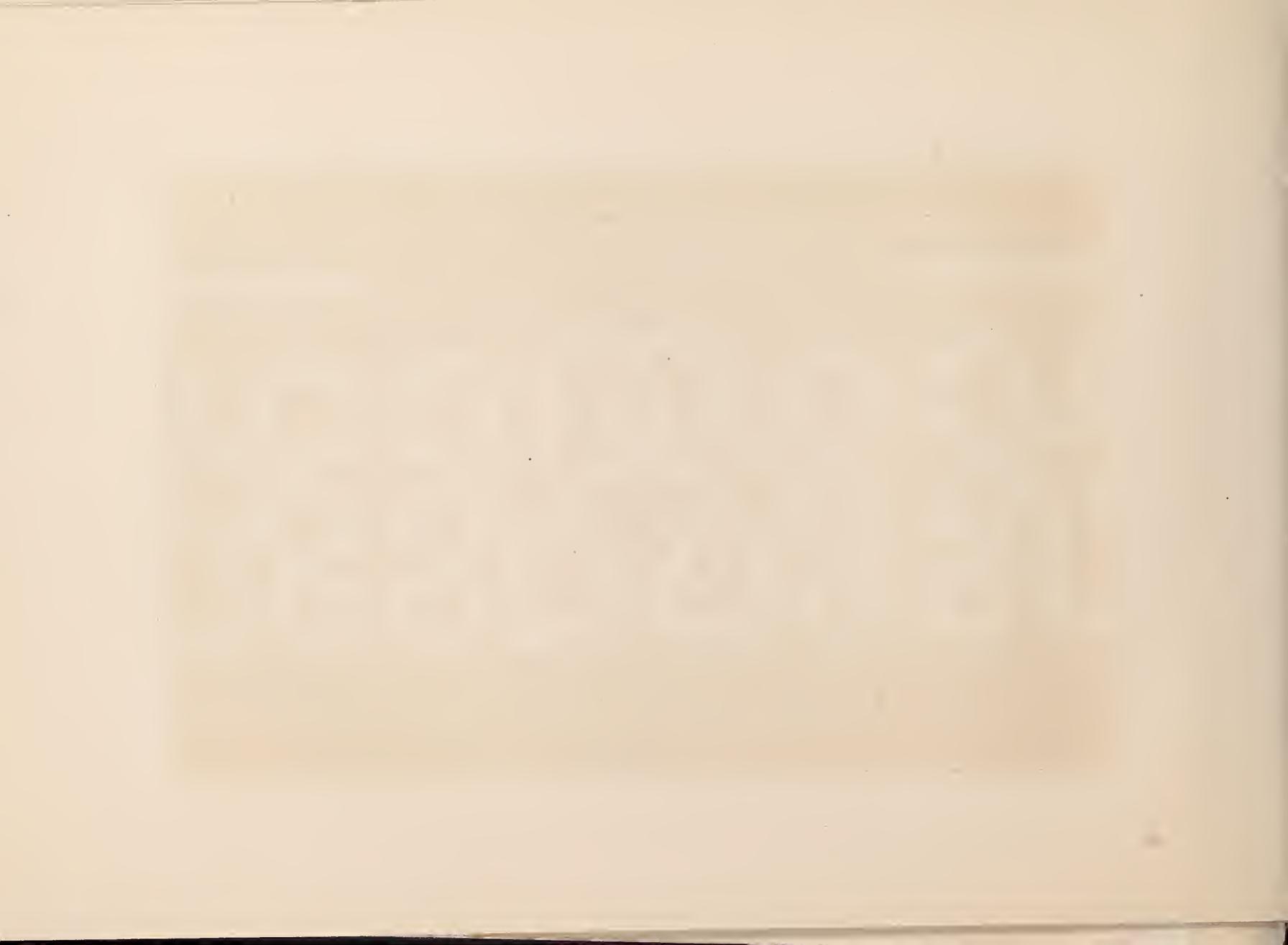
No. 2.



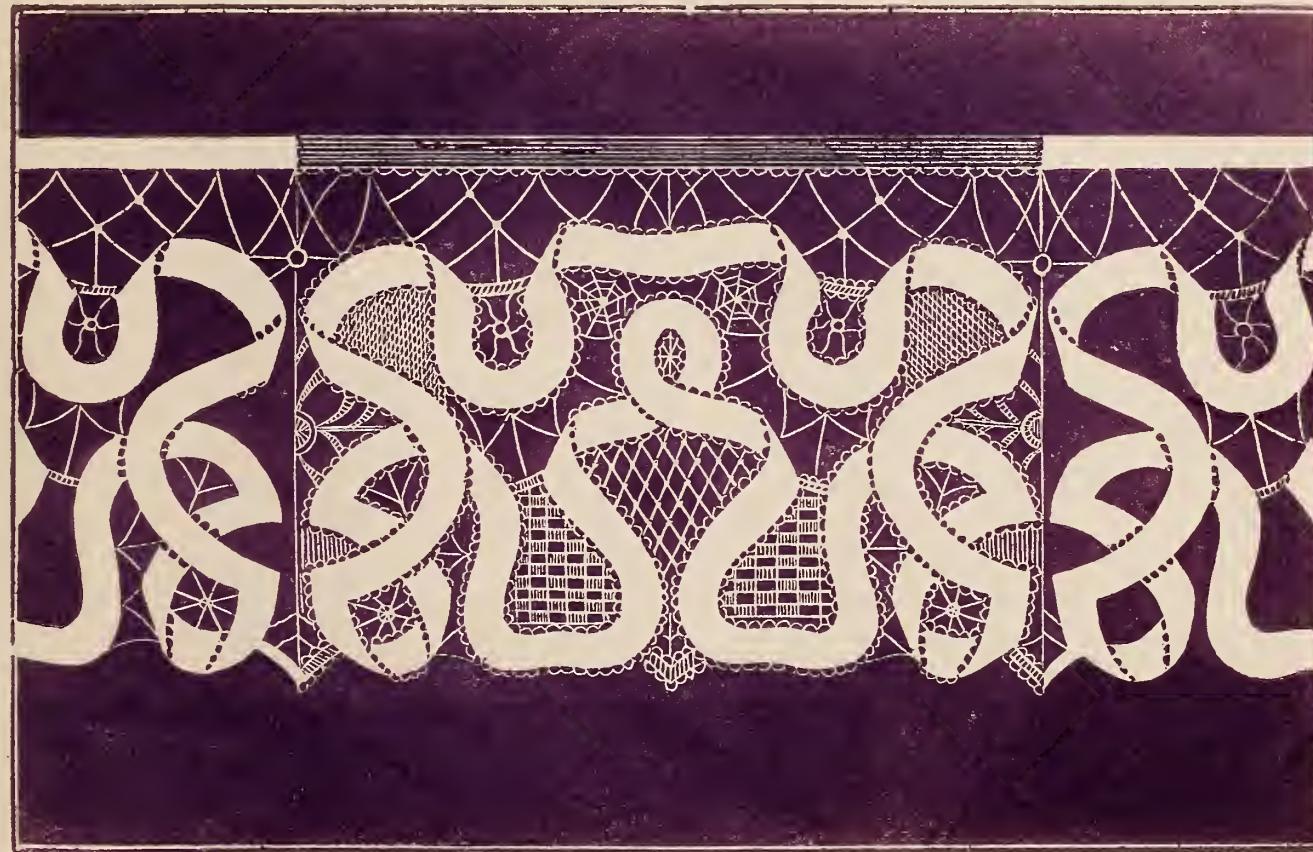
FLEUR-DE-LIS.



No. 3.



THE MESSINESE LACE.



No. 4.



BRUSSELS LACE AND BRUSSELS EDGING.

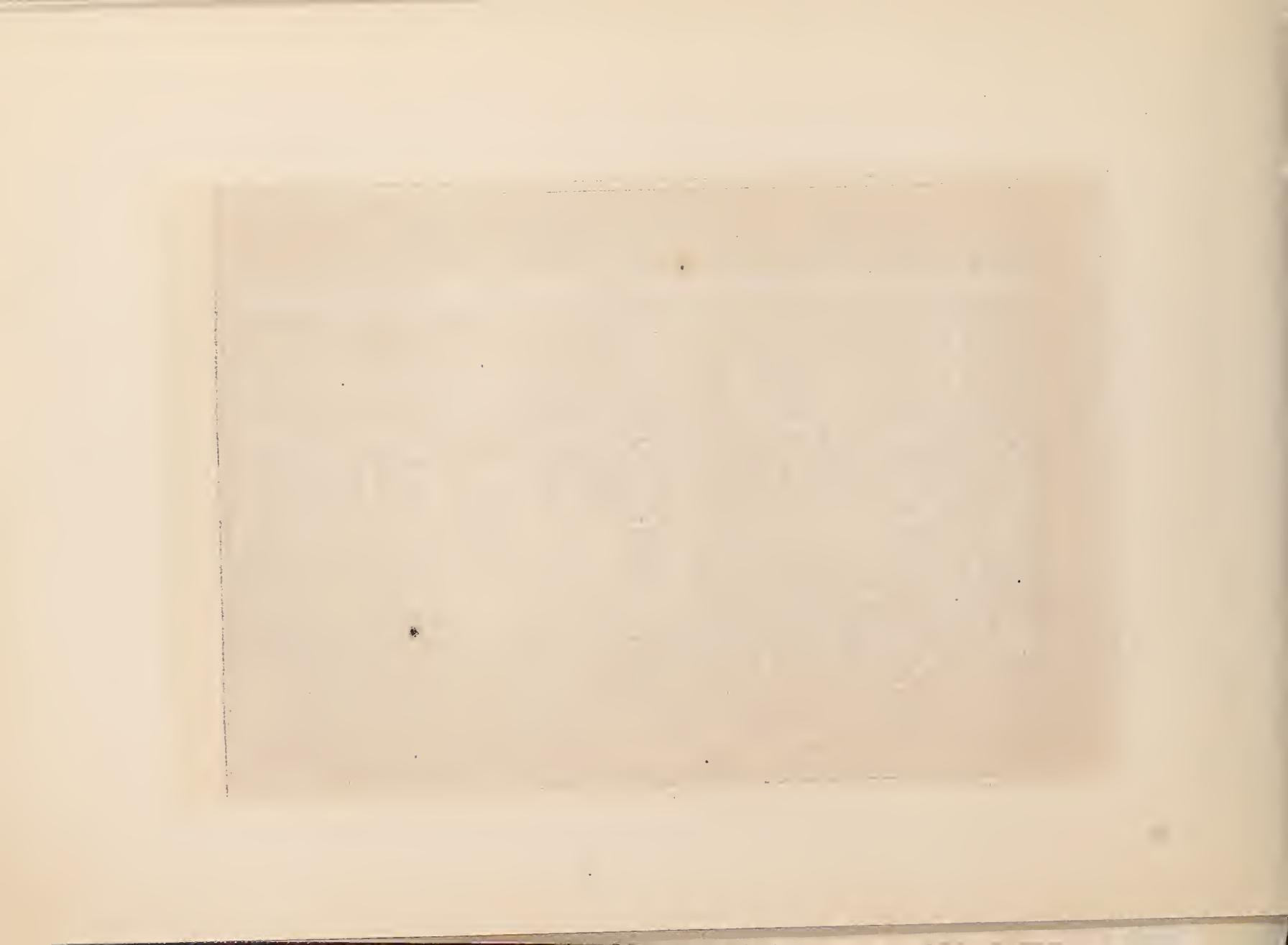


No. 5.

THE ANTWERP LACE.



No. 6.



VERONA LACE.



No. 7.

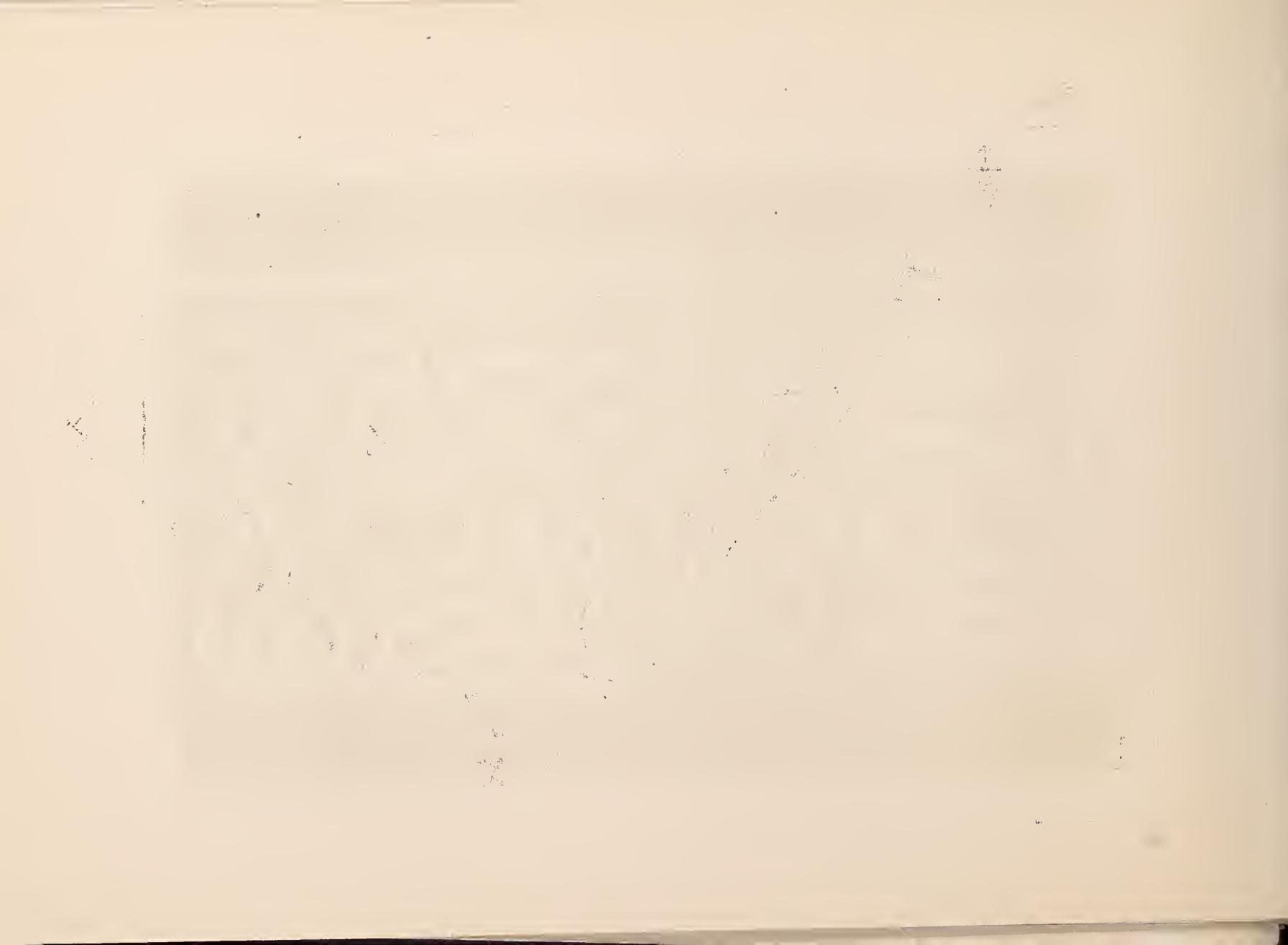
$\lambda_1 \lambda_2 \dots \lambda_n$ $\lambda_1 \lambda_2 \dots \lambda_n$

$$\frac{\partial^2}{\partial x_i^2} W_{ij} = \frac{M}{m_{ij}}$$

THE ALEXANDRA LACE.



No. 8.



WILLIAM BARNARD'S CATALOGUE.

ORNAMENTAL NEEDLEWORK DEPARTMENT.

		£	s.	d.
Chairs, traced in Blackwool for filling in	each	12	6	
" worked for grounding in double Berlin Wool ..	"	18	6	
" very handsome, in 4 thread	"	1	10	0
" ditto	"	3	3	0
Banner Screens, coarse, worked for grounding	"	10	6	
" .. very handsome, in beads or wool ..	from	18	6	
" .. commenced with materials ..	each 25s. and	1	10	0
Sofa Pillows, commenced in double wool, with materials from 8/6 ..	14s. 6d. and	17	6	
" ditto .. in 4 thread 12/6 ..	each	1	5	0
Groups worked in great variety of size and style ..	from	3	0	
Fender Stools, worked for grounding	"	10	6	
Slippers, Needlework finished .. 9/6 ..	10s. 6d., 12s. 6d., and	14	6	
" commenced with materials, in great variety ..	per pair 36/-	6	6	
" worked for grounding .. 10s. 6d. and	4s. 6d. and	6	6	
" best quality	8s. 6d., 10s. 6d., and	12	6	
Braces, commenced with materials 9/6 ..	per pair 7s. 6d. and	8	6	

Table Borders, Bannerettes, Cricket Belts, Footstools,
Tea Infusers, Mats, &c.

A large assortment of the above always in stock.

NEW FRENCH SILK EMBROIDERY.

Banner Screens, Sofa Cushions, Bannerettes, Slippers, very handsomely worked, ready for grounding.

	£	s.	d.	NEEDLEWORK OF EVERY DESCRIPTION MADE UP AND MOUNTED IN THE BEST STYLE.	£	s.	d.
Brass Banner Mounts .. ..	..	..	..	each	9	6	
" .. very handsome .. ..	..	..	..	12s. 6d. and	14	6	
Bannerette Handles, gilt .. ..	..	..	..	per pair	4	6	
" .. in metal .. ..	..	..	..	"	7	6	
" .. with Stands in gilt .. ..	..	..	..	"	10	6	
Footstools, for mounting needlework, in walnutwood ..	from			from	6	6	
" .. gilt .. ..	..	..	..	"	11	6	
Urn Stands, according to size .. ..	..	..	..	from	3	6	
Argentine, (silver gauze) .. ..	..	..	..	per yard	2	6	
TRANSPARENT COVERS for Needlework made to order.							
BERLIN PATTERNS in great variety, for sale or lent to copy.							
ARMORIAL AND OTHER DESIGNS painted to order, on Canvas or Point Paper.							
CHURCH NEEDLEWORK arranged and carefully made up.							

FRAMES FOR NEEDLEWORK.

	£	s.	d.
Standing Frames, in polished wood, $\frac{5}{8}$ in. wide ..	..	each	18 6
Table .. 18 in. .. .. ..	..	"	6 6
" .. larger .. .. ..	..	8s. 6d. and	10 6
Lath Frames, 9 in. .. .. ..	..	each	1 0

All sizes kept in stock.

STANDING FRAMES LENT ON HIRE.

CLOTH GOODS FOR BRAIDING, &c.

		<i>from 19</i>		<i>from 19</i>	s. d.
Sofa Cushions	each 5s. 6d. and	6 6	
Tea Infusers	4s. 6d. and	5 6	
Slippers	per pair, 2s. 6d., 3s., and	3 6	
Smoking Caps	each, 3s. and	3 6	
Mats, Watch-Pockets, Penwipers, &c.					

VELVET GOODS FOR BRAIDING.

Sofa Cushions ..	..	<i>from 26</i>	..	each	7 6
Smoking Caps, in variety of colours ..	..	<i>from 26</i>	..	"	6 6
Slippers ..	"	"	per pair, 6s. 6d. and	7 6	

* Sachets, Pincushions, Watch-Pockets, &c.

HANDSOME KID AND MOROCCO SLIPPERS

For Silk Embroidery, 6s. and 7s. 6d. per pair.

ANTIMACASSARS.

Hand-made, netted and darned ..	..	..	..	each	6 9
Needlework, on canvas, very handsome ..	..	..	"	15 6	
Commenced ditto ..	..	..	..	6 6	
Crochet (cotton) ..	..	..	..	from	3 6
" in wool ..	..	..	..	each	6 6
Muslin Embroidery ..	..	..	..	..	6 6
Imitation Knitting and Netting, various sizes and prices ..			from	1 6	

D'OYLEYS.

Crochet, fine ..	..	..	..	1s. each, 10s. 6d. per doz.	
Madeira ..	..	..	..	1s. " 10s. 6d. "	
Swiss Appliqués ..	..	..	..	1s. " 10s. 6d. "	

Cake D'Oyleys, Pincushion Covers.

Box Toilet Pincushions, ready finished, or for covering.

CHILDREN'S DRESSES, &c.,

Traced for Braiding and Embroidery.				s. d.	s. d.
French Merino, in various colours ..	..	..	each	7	6
Indoor Dresses (Macella) ..	..	..	"	5	6 and 6 0
Muslin .. tucked ..	..	..	"	5	6
Walking Dresses ..	..	..	"	7	9 and 8 9
Pelisses, with Capes ..	..	..	"	8	6
" with Cape or Jacket (Twill) ..	..	..	"	7	0 and 7 6
Jacket Pelisses (Macella) ..	..	..	"	8	6 " 9 6
Jackets in various styles, according to size ..	..	from		3	6 to 6 6

BABY'S ROBES, PINAFORES, &c.

GARIBALDIS,

Traced for Braiding and Embroidery.

French Merino, tucked ..	..	..	..	from	8 6
Garibaldis, tucked back and front (muslin) ..	..	..	each	3	9
commenced in Russian embroidery ..	..	..	"	7	9
Fancy tucked, very handsome ..	..	..	"	10	6

Macella ditto traced to order.

Tucked Skirts for Braid and Embroidery ..	..	each, 8s. and	15	6
Skirt Lengths, tucked ..	..	..	from	4 3
" plain traced for braiding ..	..	..	"	1 6
" for French and Russian Embroidery, commenced ..	..	"		2 9

STRIPS in all widths for Embroidery

			s. d.	s. d.
Night Dress Trimmings, per set ..	..	..	from	1 0 to 3 6
Drawlets ..	..	..	"	8 " 2 9
Chemise sets ..	..	..	"	1 0 " 3 6
Camisoles ..	..	..	"	1 9 " 3 6
Pocket Handkerchiefs ..	..	..	"	1 0 " 3 6
Collars, Cuffs, &c., per set ..	..	..	"	1 0

Ladies' own Materials traced to order.

MACELLA GOODS.

			s. d.
Toilet and Washstand Mats ..	..	..	per set, from 1 6
Night Dress Bags ..	..	..	" 1 9
Comb Bags ..	..	..	" 1 0
Watch Pockets ..	..	..	.. per pair 8

Every Style of Braid, &c., for the above work.

CANVAS.

			per yard, from	s. d.
Penelope, $\frac{5}{8}$ and $\frac{3}{4}$ yard wide ..	..	..	1 6	
Border ditto, in various widths ..	..	..	0 10	
Sampler Yellow ..	..	..	" "	1 0
Railway (black, brown, and drab) ..	..	..	" "	2 6
Silk Brace Canvas ..	..	..	" "	1 6
Wide Silk ..	..	..	" "	12 6
Imitation Silk ..	..	..	" "	3 0
Panama (various colours), wide ..	..	..	4s. 6d. & 5 6	
" extra quality ..	..	..	" "	10 6
" " (12 inch Border) ..	..	..	" "	4 9

BERLIN WOOLS OF THE BEST QUALITY.

			PER LB.	PER OZ.	
			s. d.	s. d.	
Black and White ..	..	..	14 6	0 9	
Ingrain and Shaded ..	..	..	14 0	0 10	
Gas Green and Blue ..	..	..	15 0	1 0	
Andalusian Wool, white ..	..	..	15 0	1 0	
" coloured ..	..	..	16 0	1 2	
Shetland, white ..	..	..	15 0	1 0	
" coloured ..	..	..	16 0	1 2	
Pyrenees, white ..	..	..	15 0	1 0	
" coloured ..	..	..	16 0	1 2	

FLEECY,

IN EVERY SIZE AND COLOUR.

			per lb.	4 6 and 5 6
White ..	..	..	..
Coloured and Ingrain ..	..	..	5s. 6d. 6 6 ..	7 6

Leviathan, or 12-ply Fleecy, in all colours per skein, 5d. 0 6 .. 0 7

YARN.

		s. d.
Scotch Fingering, white and grey ..	4 1/2 d. per oz.	5 6 per lb.
Ingrain Colours ..	5d. and 6d. per oz., 6s. 6d. and 7 1/2 ..	7 1/2 ..
Eyder Yarn ..	10d. and 1s. per oz. ..	12 1/2 ..
Welsh ..	from 9d. per oz. ..	10 1/2 ..

A variety of Coloured Mixtures for Knitting Stockings.

WORSTEDS,

In the most useful colours	from 3s. 6d. per lb.
-------------------------------	----	----	----------------------

FILOSELLE

OF THE FIRST QUALITY

Black, White, and Coloured ..	..	..	6d. and 7d. per skein
Ingrain and the New Colours ..	..	..	9d. ..

FLOSS.

In every Colour	1s. per doz. skeins
--------------------	----	----	---------------------

PURSE SILKS.

	s. d.
Best Quality, Black, White, and various Colours ..	0 9 per skein
Ingrain and the New Colours ..	10d. and 1 0 ..
Extra Coarse ..	1 2 ..
Second Quality ..	5d. and 0 6 ..

CROCHET SILKS OF THE BEST QUALITY.

	s. d.
Ordinary Colours ..	0 7 per skein
Ingrain ..	0 9 ..
Decca (all colours) ..	0 6 ..

EMBROIDERY, MACHINE, AND SEWING SILKS.

CHENILLES.

			<i>s. d.</i>
Various Colours ..	..	..	0 8 per yard
Ditto, extra thick ..	..	..	1 0 "
Fine Ditto, for Embroidery ..	..	..	0 8 per skein

WOOL ROLIOS FOR TRIMMING MATS,
1s. 6d., 2s., and 2s. 6d. per yard.

GILT AND STEEL PURSE TRIMMINGS.**BEADS:**

		<i>s. d.</i>
Gold Beads, best quality, in all sizes, commencing at ..	0	4 per bunch
Steel ditto ditto, from ..	0	3½ "
Pearls, various sizes, best quality ..	per row, 6d.	5 6 "
Ditto, second quality ..	" 4d.	3 6 "
Seed Beads, White, Black, and Coloured ..	..	1 0 per large do.
Fine Colours ..	..	1 6 "
Beads for Canvas Work, in various sizes and colours, 3d. and 4d. per oz.		
O. P. Beads, per bunch (12 rows), 2d.		
Steel and Black Hollow Beads.		
Cut Black Beads, large or small, from 2½d. per bunch.		
Cut White Crystal ditto.		
Ornamental Beads for Bonnets and Trimmings in great variety.		
Black Bugles.		
Crystal ditto.		
Boxes of Mixed Beads, 6d. each.		

TRIMMINGS.

		<i>s. d.</i>	<i>s. d.</i>
Pillow Cord, in all colours ..	..	0 4	and 0 6 per yard
Bag Cord ..	..	0 2	" 0 3
Pillow Cord and Tassels ..	3s. 6d., 4s. 6d., 6	6 6	" 7 6 per set
Banner Trimmings ..	..	10 6	" 14 6 "
Bannerette ditto ..	..	7 6	" 8 0 "
Smoking Cap Tassels ..	..	2 0	" 3 6 "

CHENILLE AND SILK TASSELS VARIOUS.

COTTON FRINGES.

			<i>s. d.</i>	PER YARD.
White and Mixed ..	..	..	3d., 4d., and	0 6
Broad Fancy Trimming for Children's Dresses ..	..	..	2d. "	0 3
Crochet Edgings ..	..	..	.. from	0 5
Tatting ditto ..	..	..	.. "	0 6

Embroidery, in various widths, in stock, or worked to order.

SILK BRAIDS.

Russia, in various colours ..	..	..	.. per skein	0 10
Ditto, super ..	..	..	.. "	1 0
French ditto ..	..	..	.. "	1 6
Ditto, extra length ..	..	..	.. "	1 9
Imperial ..	..	..	.. "	1 0
Ditto, extra width ..	..	..	.. "	1 9
Star ..	..	..	.. "	1 9
Alliance and Fancy Mixtures ..	..	..	.. "	1 6
Chain Braid for watch-guards, wide ..	..	..	.. "	0 10
Ditto ditto, narrow ..	..	..	.. "	0 8

MOHAIR BRAIDS.

Black, in 3 dozen yard lengths, of various widths, for braiding,				
		per piece, from		
Fine French Scarlet Mohair ..	..	..	" "	1 0
Black and Scarlet Worsted Braid ..	..	..	" "	0 8
Ditto ditto, wide ..	..	..	" "	0 4
			" "	0 6

WIDE ANTIMACASSAR BRAIDS.

In various Colours and Designs ..	..	..	.. per yard	0 5
Plain Scarlet ..	..	..	.. "	0 2½
Wide ditto ..	..	..	.. "	0 3½

White Cotton and Fancy Washing Braids for Braiding Children's Dresses, Garibaldis, &c., in great variety, 7d., 8d., 9d., 10d., and 1s. per skein.

INGRAIN BLACK SILK

For the Russian Embroidery, 4d. per skein.

KNITTED & CROCHET WOOLLEN GOODS.

Ladies' and Children's Petticoats, Opera Caps, Shawls, Capes, Garibaldis, Vests, Jackets, Gauntlets, Shetland Falls, Mitts, Cuff's, Armlets, Gaiters, &c., &c., &c.

COTTONS.

		per doz.	s. d.		per skein	s. d.
Ardern's Crochet	3 0		0 3½	
Evans' Boar's Head	..	"	2 10½	per reel	0 3	
Ditto Point Lace	..	"	4 6		0 5	
Taylor's Mecklenburg	..	"	4 0		0 4½	
Ditto Persian	..	"			0 3	
Brook's Glacé (200 yards)			0 2	
Ingrain Black			0 2	
Ditto Red			0 1	
Strutt's Knitting and Crochet		per lb.		
Alexander's Knitting			3 6	
French Embroidery		per packet	6d. and 1 4½	
Trafalgar				
Angola, White and Coloured		per lb.	5 6	
Glazed Thread (for darning table linen)		per skein	0 1	

CUTLERY.

Embroidery, Button Hole and Nail Scissors; also large Useful Work Scissors of Best Quality.

PENKNIVES IN PEARL, IVORY, & HORN HANDLES,

STILETTOS, TWEEZERS, ETC.

NEEDLES OF THE BEST MAKERS,

Sewing, Rug, Embroidery Between, Darners, &c.

PINS, &c.

Kirby's Best, on papers	..	..	..	each	6d., 8d., & 9d
Ditto, in ounce packets	..	..	..	per packet	3d.
Best Black Pins, in boxes	..	..	..	per box	6d.
Goodman's Patent Steel Pins, Black and White			per packet	6d.	
Steel Knitting Pins	..	..	..	per set	3d.
Bone ditto	..	..	..	per pair	4d. & 6d.
Ivory ditto	..	..	..	"	1s.
Polished Wood ditto	..	..	..	"	5d. & 6d.
Steel Netting Needles	..	..	..	each	3d.
Wood and Bone ditto	..	..	..	"	3d.
Meshes, in Wood and Bone	..	..	..	from	2d. each
Crochet Hooks	..	..	..	"	2d. to 1s.
Ivory and Pearl ditto	..	..	..	"	4d. to 1s. 6d

TATTING SHUTTLES.

Tortoiseshell, 1s.; Commoner Quality, 4d. each.
Pearl, 1s. 6d.; Papier Mâché, 1s.; Ivory, red and white, 8d.
Tatting Cases Fitted.

CIGAR CASES.

		s. d.	s. d.
Cigar Cases, in Morocco, with Embroidery	..	5	6 to 10 6
Ditto, in Velvet (very handsome) with Needlework	..	each	15 6
Ditto, in Russian Leather, for Work	..	..	6 0
Ditto, various, for Work	..	..	from 2 6
Fusee Cases, with Work	..	..	2 6
Ditto, for Work	..	..	1 6

LADIES' COMPANIONS.

		s. d.
In Various Qualities and Styles	..	from 3 6
Very Handsomely Fitted	..	7s. 6d., 8s. 6d., 10s. 6d., 14s. 6d., and 21 0
Velvet ditto, best Gilt, very handsome	..	42 0

RUSSIAN LEATHER TATTING CASES.

Fitted 4s. 6d.; Unfitted, 3s. 6d. Suitable for Presents.
Very handsome ditto, 8s. 6d. and 12s. 6d.

NEEDLE BOOKS AND CASES.**PURSES.**

		s. d.	s. d.
An Extensive Assortment, very handsome	..	8 6	and 10 6
Useful ditto	..	..	from 2 6
Children's Purses	..	..	" 0 6

THIMBLES.

		s. d.
Silver, best quality	..	.. each 1 6
Ditto, lined with Steel, very durable	..	.. " 1 6
Frosted Silver, extra quality	..	.. " 2 6
Ivory	..	.. " 1 3

Thimble Cases in Pearl and Tortoiseshell.

SCREEN HANDLES IN GREAT VARIETY.

Screen Wires.

FINISHED SUNDRIES.

		£ s. d.
Pincushions, Velvet and Beads	.. .. ..	each 0 6 6
Ditto, Boxes	.. .. ..	.. .. .. 0 7 6
Watch Pockets, various	.. .. ..	per pair, from 0 5 6
Braces	.. .. ..	14s. 6d. and 1 1 0
Hand Screens	.. .. ..	.. per pair 1 5 0
Smoking Caps, Crochet	.. .. ..	.. .. .. 0 5 6
Ditto, Cloth	.. .. ..	.. .. .. 0 10 6
Velvet ditto	.. .. ..	.. .. .. 0 17 6
Lined Work Baskets	.. .. ..	7s. 6d., 12s. 6d., and 0 18 6
Floral Work Basket, lined	.. .. ..	.. .. .. 1 10 0
Mats, various	.. .. ..	.. .. from 0 3 0
Needlework Illuminations	.. .. ..	.. .. .. 0 8 6

SUNDRIES.

Tapes, in all widths, of best quality	Powder Puffs
Buttons—Linen, Pearl, &c.	Powder Boxes
Hair Pins in Packets and Fancy Boxes	Scotch Wood Articles (a variety)
Cosmetiques	Yard Measures and other Workbox fittings
Perfumery	Tooth and Nail Brushes
Dress and Bonnet Preservers	Paper Knives
Queen's Ties	Watch Stands
Kid Garters	Book Stands
Soaps (fancy)	Cigar Stands
Match racks (carved wood)	Fancy Bellows
Brackets ditto	Kettle Holders
Dolls, dressed and undressed	Cedar Matches
Dress Holders	Spectacle Cases

ARTISTIC DEPARTMENT.

ILLUMINATING IN BEADS AND SILK.

The Designs, by talented Artists, are printed on Perforated Boards, and may be had in Outline or in Colours; also commenced and finished.
 Size $13\frac{1}{2}$ by $10\frac{1}{2}$, price 2s. each in outline; 3s. 6d. commenced or coloured; 10s. 6d., 15s., and 21s., finished in Needlework.
 Boxes fitted with all Materials for the Work, of the best quality, 5s. 6d., 10s. 6d.; and ditto, with extra fittings, 21s. each.

MATERIALS FOR DECALCOMANIE.

	s. d.	s. d.
Designs in great variety, per sheet	from 1 6 to 6 0
Pincers	each 0 6 & 1 0
Rollers each 1 6
Brushes " 0 2
Cement	per bottle 1 0
Detergent	" 1 0
Varnish	" 1 0

Scissors, Sponge, and every requisite for this Art.

Polished Mahogany Boxes, fitted with materials for Decalcomanie, 10s. 6d. each.
 Polished White Wood ditto, suitable for Presents, 21s. and 42s.

ARTICLES IN CHINA FOR DECORATION.

Vases in great Variety from 1s. per pair.

Toilet Sets	Déjeuner Sets
Flower Pots	Cups and Saucers (a large assortment)
Card Plates	Jug Stands

ARTICLES IN WOOD FOR DECALCOMANIE (unpolished).

	s. d.	s. d.
Paper Knives	each 0 9
Card Cases, Ladies' and Gentlemen's 1 6 & 2 0
Single-pack Card Boxes " 2 0
Double " 4 0
Swiss Card Baskets " 7 6
French Flower Baskets " 8 6
Hand Screens	per pair 2 0
Blotting Book Covers " 3 6 & 4 0

Screen Handles in great variety.

STAINED WINDOWS BY THE IMPROVED TRANSFER PROCESS OF DIAPHANIE. *Vitrasserie*

	s. d.
Sheet of Designs (subjects)	per sheet 4 0
Ditto—Borders, Groundings, Scroll Patterns	3s., 2s., and 1 0
Rollers of the best description manufactured for this art	each 2 6
Barnard's Vitreous Cement	per bottle 1 6
Barnard's Clearing Liquid	" 1 6
Barnard's Washable Varnish	" 1 0
Books of Instruction, illustrated	each 1 0

Cases containing designs and all necessary materials (suitable for presents), each 12s. 6d., 21s., and 42s.

COLOURED SCRAPS FOR SCREENS, SCRAP BOOKS, &c.

A Large Assortment, comprising Flowers, Figures, Landscapes, Birds, &c., from 1s. per sheet.
 Juvenile Scraps, well coloured, from 6d. Also Photographic Scraps in great variety.

SCRAP BOOKS IN GREAT VARIETY.

MUCILAGE—A new preparation of India Rubber, much recommended for cementing Photographs, Scraps, &c., 1s. 6d. per bottle

MATERIALS FOR POTICHOMANIE.

WILLIAM BARNARD begs to call attention to his collection of Glass Vases, Designs, and Colours (the only complete assortment in London).

GLASS VASES, COVERED JARS, AND PLATES.

	s. d.
Designs in every style	per sheet 4 0
Colours prepared for this work	per bottle 1 6
Cement, Varnish, and Thinning	each 1 0
Books of Instruction	" 0 6

Brushes and every requisite.

MATERIALS FOR WOOD CARVING.

WAX FLOWERS.

			s. d.
Wax, in Sheets, assorted colours	..	..	per gross 6 0
Colours, prepared in bottles	..	..	each, 6d. and 1 0
Frost, Bloom, Down	..	..	per bottle 0 6
Poonah Brushes	..	..	per dozen 3 0
Moulding Pins in Boxwood and Steel. Wires and every requisite.			

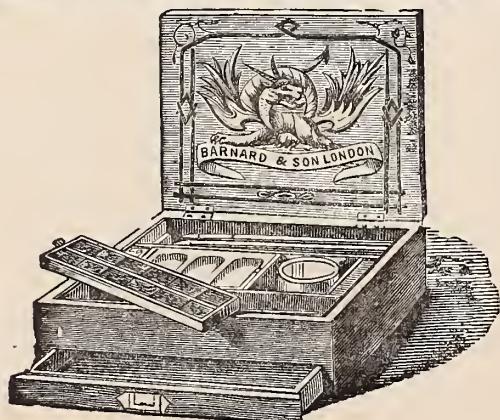
PAPER FLOWERS.

Papers, Pincers, Moulding Tools, Scissors, Calyx, Leaves, Cement, &c. Cut Petals in Boxes, Stamens, &c. Book of Instructions, 1s.; post free, 1s. 2d. Flowers for Table decorations, from 4s. 6d. per dozen. LESSONS GIVEN.

BOXES OF WATER COLOURS

IN GREAT VARIETY.

LOCK BOXES WITH SLAB, WATER CUP, AND FITTINGS.



						s. d.
12 Half Cake Colours	..	..	..	..	..	16 0
12 Cake Colours	..	..	..	..	..	21 0

SLIDING TOP BOXES, containing Twelve Quarter Cakes, &c.



No. 4—Sliding Top Boxes, containing 12 Quarter Cake Colours, Pencils, &c. 3s.

The above contains the following Colours:

Prussian Blue, Gamboge, Crimson Lake, Emerald Green, Light Red, Vandyke Brown, Indigo, Raw Sienna, Vermilion, Burnt Sienna, Yellow Ochre, and Burut Umber.

BOXES OF PHOTOGRAPHIC WATER COLOURS.

A Good Assortment of Juvenile Colour Boxes.

BARNARD & SON'S

BEST WATER COLOUR SABLES in Metallic Ferrules.

BEST SCREW TOP JAPANNED TIN WATER BOTTLES.

Round and Oval, from 2s. 6d.

BARNARD & SON'S

SUPERFINE CAKE COLOURS

Will be found pure and brilliant in tint. The greatest possible care is exercised in their manufacture; and the superior purity, permanence, and working properties, resulting from their peculiar preparation, is attested by the large and rapidly increasing demand for them.

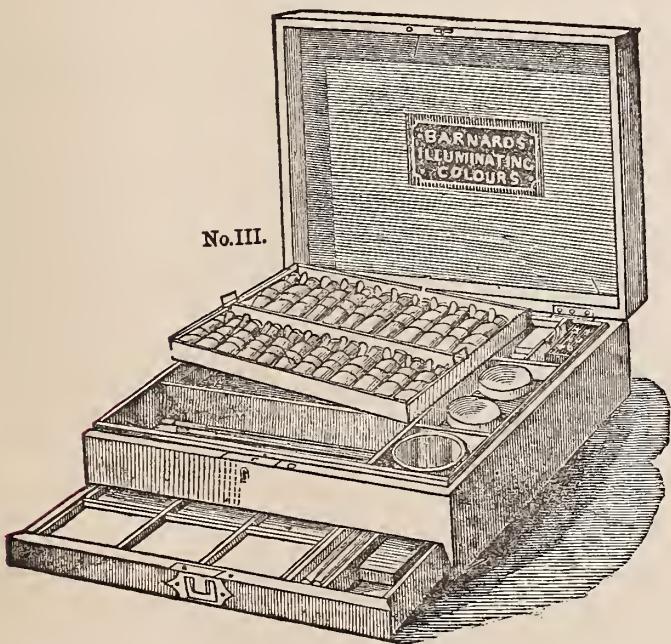
Detailed List on application.

BARNARD & SON'S
COLOURS AND MATERIALS FOR ILLUMINATING AND
MISSAL PAINTING of best quality.

ILLUMINATING COLOUR BOXES.

£3 3s. Od.

No. III.



There are six sizes of Colour Boxes. Polished Mahogany, lock and key, from 10s. 6d.

Barnard & Son's Designs for Illuminating,
Outline, Partially illuminated, and Finished,
By A. H. WARREN, HARRISON, V. TOUCHE, LUDOVICI, &c.

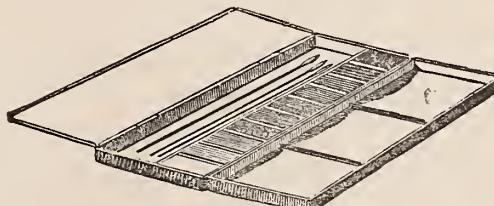
SOLID VELLUM TABLETS, 7 by 5 inches, 10s.

PREPARED VELLUM, in pieces, 1s., 2s. 6d., and 15s., according to the size.

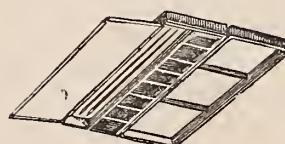
SKETCHING BOXES.

JAPANNED TIN SKETCHING BOXES FOR MOIST COLOURS
OR CAKES.

WHOLE.



HALF.



	For 3 Colours in Pans	s. d.	Half-pans	s. d.
" 6	3 0	4 0	"	3 10
" 8	"	4 6	"	4 4
" 10	"	5 0	"	4 10
" 12	"	5 6	"	5 4
" 14	"	6 0	"	5 10
" 16	"	6 6	"	6 6
" 20	"	7 6	"	7 4
" 24	"	9 0	"	8 10
" 30	"	11 6	"	

EMPTY.

ANY OF THESE MAY BE HAD FITTED.

ILLUMINATIONS

APPROPRIATELY BOUND OR FRAMED, MOUNTED OR GLAZED.

3 in 1 allowed of all kinds colors.

PREPARATIONS FOR GILDING.

Best Gold Shells, 6d. and 8d. each.

Best Gold Saucers, 1s. each.

Best Gold Saucers, extra large, 2s. and 3s. each.

Solid Cakes of Pure Gold, used as ordinary Water Colours, and the most economical, 6s. 6d. and 12s. 6d. each.

Ditto ditto Aluminum, 1s. 6d. each.

Pure Gold Leaf (without alloy), beaten expressly for Illuminating, price 2s. 6d. the book of twelve leaves.

Aluminum, a complete substitute for silver, being quite durable; shells 4d., saucers 6d. and 1s. each, and in leaf 3s. per book.

Johnson's Metallic Paints, Gold, and Copper, in boxes, 1s. 6d. each.

DIMINUTIVE MOIST COLOUR BOXES.

These Boxes are the lightest and most portable manufactured, and the enormous sale which they have now attained testifies to the universal approbation with which they have been received by the public.

FITTED FOR LANDSCAPE PAINTING AND SKETCHING FROM NATURE.

No.	s. d.	No.	s. d.
1 containing 6 Colours	4 6	4 containing 12 Colours	7 6
2 " 8 "	5 6	5 " 18 "	very
3 " 10 "	6 6	complete ..	10 6

EXTRA SIZES (OF LONG SHAPE FOR BRUSHES).

No.	s. d.	No.	s. d.
6 containing 16 Colours	9 0	8 containing 24 Colours	15 0
7 " 18 "	10 6		

FITTED FOR ILLUMINATING AND FLOWER PAINTING.

No.	s. d.	No.	s. d.
9 containing 8 Colours	5 6	11 containing 12 Colours	7 6
10 " 10 "	6 6	12 " 18 "	10 6

BEST ENGLISH DRAWING PENCILS.

Price 6d. each.

CHEAP ENGLISH DRAWING PENCILS.

Price 3d. each, or by dozen 2s.

WHATMAN DRAWING PAPERS.

SIZE.	MEDIUM.	THICK.	EXTRA THICK.
*Imperial, 30 in. by 21 in.	0s. 6d.	0s. 7d.
Double Elephant, 40 in. by 26 in.	0s. 6d.	1s. 6d.

TINTED DRAWING PAPER,

6d. per sheet.

CONTINUOUS PAPER.

	s. d.		s. d.
Cartoon, White, 4 ft. 6 in., per yd. 1 6	Tracing Cloth, 36 in. per yard 2 6		
Tracing Paper .. per sheet 0 6	Transfer Paper .. per sheet 0 6		

SUPERFINE BRISTOL BOARDS.**MOUNTING BOARDS.****SOLID SKETCHING TABLETS of the best Water-Colour Papers.**

Size.	WITHOUT BINDING.			WITH BINDING AND POCKET FOR SKETCHES.		
	Ex. thick	Paper.	Thick.	Medium.	Ex. thick.	Thick.
7 in. by 5 in. ..	2	6	2 0	1 6	3 6	3 0
10 in. by 7 in. ..	4	6	3 6	2 6	6 6	5 6
14 in. by 10 in. ..	8	0	6 0	5 0	10 6	9 6
20 in. by 14 in. ..	16	0	12 0	10 6	21 0	18 0
						16 0

SKETCH BOOKS Half-bound, Cloth Sides, of the best thick Papers.

Smooth, Medium, or rough, from 1s. 6d.

DEAL DRAWING BOARDS, Clamped Sides, warranted.

	s. d.		s. d.		s. d.
12 in. by 8 in. ..	1	3	20 in. by 15 in. ..	3 0	26 in. by 20 in. ..
14 " 11 "	1	6	22 " 17 "	3 6	30 " 22 "
16 " 12 "	2	0	24 " 19 "	4 0	40 " 27 "
					10 6

EASELS.**SUNDRIES.**

Drawing Pins, per dozen 6d. and 1s. Indiarubber, per oz., 4d.	Earthenware Palettes, Tiles, and Saucers, 1s. and 1s. 6d.
Gold Paper, per sheet, 3s. 6d. Imitation ditto, 1s. and 1s. 6d.	Johnson's Liquid Glue, 1s. per bottle. Bronze, per oz. 3s.

AND EVERY OTHER ARTICLE CONNECTED WITH THE
FINE ARTS.

ILLUMINATING COLOUR BOXES.

Mahogany Boxes, French Polished, containing every requisite, specially adapted for this variety of art, and fitted with the best Illuminating Water Colours in Tubes. Prices 10s. 6d., 21s., 31s. 6d., £2 2s., £3 3s., and £5 5s. each

THE DIMINUTIVE MOIST COLOUR BOX,

The Cheapest, most Portable, and Best for Out-door Sketching or In-door use.

Fitted with 6 of the most useful Colours	s. d.	Fitted with 12 of the most useful Colours	s. d.
" 8 "	4 6	" 18 "	7 6
" 10 "	5 6	" " "	10 6
	6 6		

Illustrated Catalogues of Pencils, Brushes, Drawing Papers, and every requisite for Painting and Drawing may be obtained on application at

W. BARNARD'S, 119, EDGWARE ROAD, LONDON.

SEE WATER COLOUR CATALOGUE.

SCRAPS FOR SCREENS, SCRAP BOOKS, ETC.

A LARGE VARIETY OF FLOWERS BIRDS, FIGURES, LANDSCAPES, &c. Specimen Sheets from 1s. per Sheet.

CHILDREN'S SCRAPS in great variety. 5s. 6d. per Dozen Sheets assorted.

ARTICLES IN WHITE WOOD,

FOR

WATER COLOUR PAINTING, DECALCOMANIE, AND FERN WORK.

Blotting Book Covers
Hand Screens

Swiss Card Baskets
Card Cases

Knitting and Glove Boxes
Book Slides, &c.

LONDON: W. BARNARD, ARTISTIC REPOSITORY, 119, EDGWARE ROAD.

STAINED WINDOWS, BY THE IMPROVED TRANSFER PROCESS OF DIAPHANIE.

The work may be easily performed by any person, and at small cost. It completely supersedes all kinds of Blinds. It bears a close resemblance to the costly Stained Glass of the old process, over which, however, *it possesses some important advantages*. It is applicable to Windows of all kinds,—Church, Staircase, Conservatory, &c., which may be decorated speedily, with ease, and in any style.

Full particulars and instructions, with 26 Lithographic Plates (Stained Windows), may be obtained, price 1s., postage free.

PHOTO-CHROMOGRAPHY;

An easy Method of Colouring Photographs, producing a Beautifully Enamelled Appearance.

By this simple process any person unaccustomed to painting, and ignorant of art, may colour Photographs, and produce, with rapidity and little trouble, effective, permanent, and beautiful pictures, so soft and delicate as to closely resemble painting on enamel; may render the treasured family portrait doubly valuable by adding the warm tints of life to the faithful but cold and death-like production of the photographer, and produce a pleasing as well as a truthful representation. The largest and the smallest work may be painted with equal facility,—the life-size portrait or a miniature for a locket,—the only qualification for success, even in elaborate pictures, being taste in the arrangement of the colours.

A reasonable objection to Colouring Photographs, as colouring has hitherto been practised,—that the delicate truthfulness of nature's drawings was injured, and sometimes a likeness wholly destroyed, through being obscured by the colourist in the working, and at best, that the only guarantee of fidelity was the talent of the artist,—is by the beautifully simple process under consideration completely removed, as all the softness, lights, and shadows of the photograph are preserved.

Instructions and particulars may be obtained, postage free, price 6d.

DECALCOMANIE;

The New and Beautiful Art of Transferring instantly to China, Glass, Wood, &c., to imitate exactly the most Beautiful Pictures.

Decalcomanie is the Art of Transferring Pictures to Glass, China, Wood, Leather, Silk, and other Fabrics. It is simple to perform, durable, and very effective. The Designs are printed upon paper so prepared, that after the coloured portions are cemented to the surface of the article intended to be decorated, by simply damping the back of the sheet of paper, it may be at once and entirely removed; and the finished work exactly resembles painting, nothing but the Coloured Design remaining upon the work.

POTICHOMANIE.

All Materials for this beautiful and easily-performed Art, including Vases of Elegant Patterns, the best Designs, Colours, &c. Pamphlets 6d., postage free.

GUTTA-PERCHA MODELLING, MATERIALS FOR WAX-FLOWER MAKING, AND EVERY OTHER ELEGANT ART.

LONDON : W. BARNARD, 119, EDGWARE ROAD.

NEW COLOURED LINEN CROCHET.

A novelty in Crochet, simple and effective, worked in Glanzgarn thread it forms very handsome trimming for Blinds, Cushions, Mantel Borders, Chair Backs, Curtains, &c., or in Brilliant Crochet Twist or Black Silk, a rich and effective Lace for Dresses and Mantles. There is such a variety of colours in this thread that the beautiful shades now so fashionable can easily be matched.—*VIDE*, “QUEEN,”

June 18th, 1892.

Moulds are sold ready and these are Crocheted over and placed symmetrically to form patterns, and finished with an Ornamental Edging; Washing Gold is introduced to embellish the work.

A small Pattern worked would be sufficient instruction.

Brilliant Crochet Twist, and Glanzgarn Thread are sold in balls, in the following colours:—Apricot, Sage, Green, Olive, Pink, Cardinal, Blue, Strawberry, Tan, Gold, Brown, Terra-cotta, Eau-de-Nil, White and Cream.

Commenced Patterns	...	...	9d.	1/-.	1/6.	6/6
Moulds—Circular	4 sizes	...	per doz.	1d.	2d.	3d.
Hearts	5 "	...	...	2d.	to 3½d.	3½d.
" Pine	2 "	...	...	3d.	...	4d.
" Pear	2 "	...	...	...	...	2d.
" Triangle	...	...	...	...	...	3½d.
" Crescent	...	...	...	...	per ball	9½d.
Glanzgarn Thread	...	...	...	...	per doz. skeins	2/3
Brilliant	" (Washing)	...	...	...	per ball or reel	7½d.
Gold	"	...	...	...	each 2d.	2½d.
Black Lace Silk	...	...	...	...	3d.	
Crochet Hooks	...	...	...	...

WILLIAM BARNARD,
Artist in Needlework Repository,

119, EDGWARE ROAD,

LONDON, W.

Cases of Needework, or Bazaar Knicknacks, sent on approval
on receipt of London reference, or cash deposit.

LASTEST NOVELTIES IN ART NEEDLEWORK, DESIGNING, &c.
Monograms
Designed and Embroidered.

Augustine's Original Designs of Leather for Point Lace Making.

BY VICTOR TOUCHE.

Carried out in *B. quis te Designis*, so that it may be easily met the requirements of Ladies wishing to renew this Ancient and valuable Work.

PRICE 2s. 6d. EACH.

FIRST SERIES.

No. 1.—POINT D'ALENCON, a broad one Flouring Lace, 5 inches wide.
No. 2.—THE DAGMAR LACE, a Point Design, 4 inches wide.
No. 3.—THE DRAGON HANDKERCHIEF BORDER, an elaborate design with Flowers, Leaves and handsome corners, 3 inches wide.
No. 4.—THE HERRENTHALS AND THE MAELINES EDGING, two pretty Narrow Laces, 2 and 3 inches wide.
No. 5.—THE VILLEFRANCHE LACE, a handsome Scroll Design, 4 inches wide.
No. 6.—THE BRUNSWICK LACE, an exquisite Rosette Pattern, 4 inches wide.
No. 7.—THE MARIE STUART POINT a handsome Lace, Scrolls and Leaves, 6 inches wide.
No. 8.—THE BARCELONA LACE a brilliant Star Design, 4½ inches wide.
No. 9.—THE GAITHNESS LACE a rich pattern, but simply designed; suitable for borders; 4 inches wide.
No. 10.—THE COPENHAGEN HANDKERCHIEF BORDER, Scroll Design, 2½ inches wide.
No. 11.—THE CLEVES AND THE BOLZETTE INSERTIONS, 2 and 3 inches wide, according to choice.
No. 12.—THE MARSEILLOUGH a handsome Lace, A Design, 6 inches wide.

SECOND SERIES.

No. 13.—THE ALEXANDRA LACE, 3½ inches wide. Design—Scrolls and Leaves, for one width braid only, with Stitches introduced.
No. 14.—THE GOTHIC LACE, 2½ inches deep, a pretty Pointed Lace, with Stitches introduced.
No. 15.—THE CYMBELINE LACE, a Scroll Design, with Stitches, 3½ inches.
No. 16.—THE MAESTRICHT LACE, a handsome uniform Lace, 2 inches wide.
No. 17.—THE SPAGNOLETTA LACE, a light, simple, pretty Lace, 2 inches wide.
No. 18.—THE MESSINESE LACE, 3 inches deep, a rich heavy Lace, for one broad braid only; recommended to beginners.
No. 19.—THE ORISSA LACE, width 3 inches, a Scroll Pattern, in Outline.
No. 20.—THE Utrecht LACE, 2 inches wide, very simple; useful for beginners.
No. 21.—THE ORLEANS LACE, 3 inches wide, a Lace in Outline only; a simple uniform design.
No. 22.—THE HOLSTEIN LACE, width 2½ inches, in Outline only, for narrow braid.
No. 23.—VENETIAN LACE, width 2½ inches Fleur-de-Lis Scroll, with Stitches introduced; very handsome.
No. 24.—THE CARLSTAD LACE, 3 inches wide, a rich Scroll Design, with Stitches introduced.

THIRD SERIES. PRICE 6s. 6d. EACH.

No. 25.—THE LORRAINE CHEMISSETTE.
No. 26.—THE MARGUERITE COLLAR AND CUFF.
No. 27.—THE ELRISSA HEAD DRESS.
No. 28.—THE EUGENIE PARASOL.
No. 29.—THE ADELAIDE HEAD DRESS.
No. 30.—THE PEDALMA TIE and CORDOVA LAPPETT.

WILLIAM BARNARD, 119, EDGWARE ROAD, LONDON, W.





B13W # 336

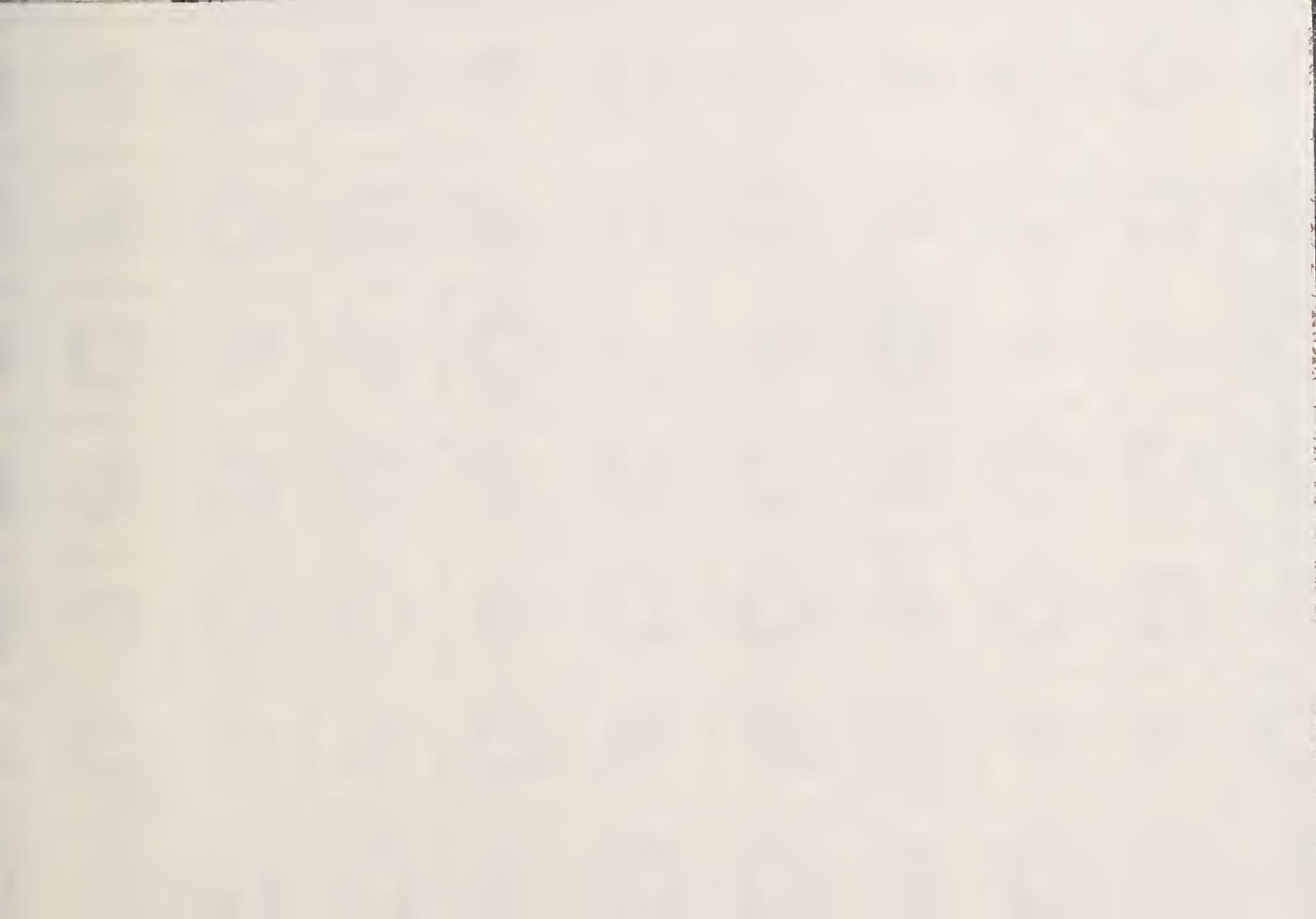
9757

No pocket
material

=











SMITHSONIAN INSTITUTION LIBRARIES



3 9088 00349456 4

chm TT805.T72 1870

The handbook of point lace :